

NEW YORK THEATERS

AFTER SEVERAL YEARS OF BITTER WARFARE, BELASCO, FISKE, AND THE SCHUBERTS FORM AN ALLIANCE WITH TRUST.

New York, May 8.—Two of the older school of actors just now are monopolizing attention more generously than any of the emotional leading women appearing at different theaters. The public is hungry for real acting, and all the eccentricities of the slap-stick comedians have been unable to arouse so much genuine enthusiasm as J. E. Dodson, in "The House Next Door," and George Fawcett, in "The Great John Ganton," which was put on at the Lyric for the first time Monday evening. The latter play was tried out in Chicago, where the perspective was perhaps a little too near for comfort; but here we know Chicago society and business conditions only by hearsay, and the way in which John Ganton runs his packing industry interests us only as a philosophical phase of contemporary life. Of course, Hartley Manners took the theme of the play from Arthur J. Eddy's novel. Some of the critics thought it lacking somewhat in originality, but most of them said the piece was interesting, and all agreed that Fawcett's acting of the packing house king, who falls out with his college-bred son over the latter's interest in May Keating, a daughter of his old enemy, whom the packer drove into a madhouse, was of the highest order, and ranging side by side with Dodson's old school English gentleman at the Gaitey, Fawcett, who is best remembered in New York for his excellent character work as the Irish politician in "The Man of the Hour," scored a far greater and more significant success Monday evening, by the method with which, free from theatrical bathos and pulpy heroics, he pictured the outwardly coarse hull of the packer and subtly denoted the animating spirit of generous humanity and shrewd humor within that crusty exterior. The actor never stepped out of the character, and though, at first blush, Ganton is an unlovable character in his hardness and love of power, it became a portrait in the hands of Fawcett, in which a sense of shrewd humor and marks of a noble generosity blended into a most admirable personality which went straight over the footlights.

For three acts the play maintains a level of well suspended interest and the treatment differs in some particulars from the novel of "Ganton & Co." It shows up the shrewd, hard methods by which John Ganton has made himself the king of packers. These methods differ from the ideals of his son, and when the son falls in love with the daughter of the old packer's enemy, and affects the company of people who are socially educated on a different basis from that of old Ganton, the fat is in the fire. These details of the framework of the play are not essentially novel. John Ganton, under various names, has figured before in the play of capital and labor, but we never had him so artistically, so sympathetically, and so normally presented as by George Fawcett. After his hardness reaches the climax in a scene in which he is overcome by physical pain, graphically played, the reaction sets in, and in the last act the mighty John Ganton sends his son and voluntarily places his hand in that of his son. Aside from enabling Mr. Fawcett to score a decided artistic hit, the piece brought into prominence a young actress of great promise, Laurette Taylor, who played May Keating in a manner that rang so true that she gives promise of occupying a place close to the head of her profession in a few years, if flattery does not spoil her in the meantime.

Bob Cole and Rosamond Johnson, the colored comedians, formerly seen in vaudeville, blossomed out this week at the Majestic as collaborators in the composition of a musical comedy, "The Red Moon," with considerable credit to themselves and to the obvious amusement of a demonstrative audience. The comedy is described as a musical piece in red and black, so-called because it deals with the troubles of some negroes of Swampton, Va., and a tribe of Blackfoot Indians in "the land of the setting sun." It starts out with a fair show of beginning the tedium of the early summer days which are coming upon us.

The past week has been decidedly fruitful in the making and unmaking of theatrical plans. The slow shifting of positions on the checkerboard is almost as interesting as the recent European situation. The entente cordiale between Klaw & Erlanger, on one hand, and Messrs. Belasco and Fiske, their erstwhile implacable opponents, on the other, has been completely restored after many years of estrangement, and entirely new alignments are to be looked for in the twelve months. Indeed, we are standing on the threshold of a new theatrical era. It is not only the theatrical syndicate or Messrs. Fiske and Belasco that is involved, but the whole situation, which has long been resting on a quicksand. No sooner had the announcement been made of the new alliance than the Shuberts—who are now recognized as the most formidable opponents of the theatrical trust—served notice that they had restored the balance of power by an arrangement with the producing firm of Liebler & Co., for the booking of the latter's attractions in the Shubert playhouses all over the country.

In the meantime, James K. Hackett ceases to be an independent and passes under the management of Charles Frohman next season (he is just about to appear for the summer in the William Morris vaudeville house). And in the meantime, too, the New Theater enters the field, and is followed by the private venture of Mr. Butler Davenport, while the former who has just been told that the New Theater has been sold to the Broadway Theater has changed from a syndicate house to a Shubert holding; the Herald Square is said to be approaching its end as a legitimate theater, destined to become a link in the chain of Morris vaudeville circuit; the Empire is to return to its former policy of presenting repertoire; two or three new temples of the drama are quietly building in various parts of the town, with no announced policies—and, if things keep on at this rate, the New York public will have cause to rejoice, for by and by there will be too many playhouses, the price of seats will come down and the admission will be \$1 instead of \$2.

The bridging of the gulf that has so long divided Belasco and Fiske from the syndicate is regarded as the master stroke in the Napoleonic career of A. L. Erlanger, to whom the title of "the Little Corporal" now passes from the brow of Belasco, and at the same time the most profitable arrangement that could have been made by the two leading independents. It is estimated that the privilege of booking his attractions in the syndicate houses all over the country represents a clear profit of \$100,000 a year to Belasco.

The contest henceforth will be between the syndicate and the Shuberts. For another year, perhaps, Belasco will maintain a quasi-independent attitude. His booking contract with his late allies has still a year to run. His explanation in the matter is interesting.

"I never cared for money," he said, "and I have not been actuated by any thought of making money in returning to a friendly basis with Klaw & Erlanger."

The inference was that his governing motive had been a desire for peace and extended opportunities for the exercise of his artistic energy in efforts to uplift the stage and to do what he could to give it added dignity.

The Shuberts announce that, in addition to having drawn the Lieblers into closer business relations, with their twenty-six attractions, they have completed a chain of sixty-three playhouses and will have a new theater in Los Angeles, to cost \$250,000; one in San Francisco, to cost \$400,000; one in Portland, and several others elsewhere. They have also acquired theaters in St. Paul and Minneapolis, and will build in Denver. They promise to maintain "the open door," and give every deserving comer an opportunity to book time in the houses under their control.

A Frothingham Story.

Players who are privileged to know George B. Frothingham, the veteran Bostonian comedian now appearing at the New National Theater, reveal in his interesting stories concerning the days when that famous organization was the most talked-of musical company in America. One of Mr. Frothingham's stories, and which he declares to be true, concerns an old negro who was engaged on the Bostonian's special train. He had not been employed long, and Frothingham was anxious to have him see "The Serenade," the opera then being presented. To insure the negro's understanding of the opera, the comedian gave him a programme, which read as follows: Act I—Headquarters of the Brigandage Association in the mountains. Act II—A convent. Act III—Same as Act I. The negro went to the theater, apparently enjoyed the opera, but was at the special train before Mr. Frothingham, who himself leaves the theater very early.

"How did you like the opera?" asked Frothingham.

"Pretty well, Massa Frothingham," replied the servant.

"Did you see it all?" asked the comedian.

"No, sah. I staid for the first and second act, but the programme said the third act was the same as the first, so I didn't bother to see it."

TO-NIGHT'S BILLS.

The Academy.
The Sunday concert at the Academy offer a pleasing diversion to those who seek entertainment on the day of rest. The programme is a varied one, entirely changed each Sunday, and consists of two hours of comedy and dramatic motion pictures, interspersed with excellent vocal numbers by clever entertainers. The soloists engaged for to-night are Walter Sondheimer, Lee Summers, and George Turner.

The Gayety.
The usual good show, including "The bear hunt," "Between two fires," "The bad man of the West," "The fan of Japan," and other feature films will be offered at the Gayety Theater to-night. The selection of specialties will include the Montrose Quartet and a surprise or two.

"The Motor Girl."
Another summer attraction announced for Broadway is a new musical comedy by Julian Edwards, with a book by Skinner and Campbell, to be called "The Motor Girl." Definite arrangements have not yet been completed, but the production is expected in about six weeks, perhaps at the Herald Square or Lyric Theater.

AMUSEMENTS.

NEW NATIONAL THEATER
MATINEE, 2 P. M., THURSDAY, MAY 27

★THE LAMBS★
STAR GAMBOL

Following artists will positively appear: James O'Neill, Victor Herbert, William Collier, Joseph Weber, Charles Klein, Wilton Lackaye, George Hamilton, Lew Fields, Clay M. Green, David Ross, Andrew Mack, Henry E. Dixey, George Broadhurst, Robert Edison, Ephraim Brian, Raymond Hitchcock, Eugene W. Forester, Dustin Farnum, Joseph Miron, Edna May, Hilma Ropie, E. K. Kellard, Geo. Leon Moore, Nat. Willis, Henry M. Blossom, J. Robert Hilliard, William Seward, Charles Evans, George W. Robert, Madlyn Arbuckle, Joseph Herbert, Charles Hopper, Belcher, William Burres, John McGonagle, Cyril Scott, Neal McKay, John Starin, John R. Paul, William Middleton, Walter Lawrence, Hassard Short, A. Baldwin Stone, Roy, W. Zama, Charles J. Ross, Joseph R. Grimmer, Arthur Byron, William Courtleigh, Ignacio Arriz, J. Burnside, William Hargrave, Wallace Eldridge, Augustus Thomas, Glen MacDonough, and twenty other Star Lambs, accompanied by Victor Herbert's Orchestra and band of fifty musicians.

Auction sale of Seats and Boxes National Theater Friday, May 21, at 5 p. m. promptly.

Mendelssohn Concert

WASHINGTON CHORAL SOCIETY
HEINRICH HAMMER, Director.
D. A. B. CONTINENTAL, 1415 Pa. ST.
TUESDAY EVENING, MAY 11.
The programme includes parts of the unfinished opera "LORELEY" and "THE FIRST WALPURGISNIGHT"

Competent soloists, including MR. J. HUMPHRIE DUFFY, of New York, Baritone.
The society will be assisted by a HIGH SCHOOL CHORUS, selected by Miss Bentley, Pull Orchestra of Forty Pieces.
Tickets, \$1.50, \$1.00, and 50c, on sale at T. Arthur Smith's, 111 F Street, on and after May 4.

Grand Spectacular Dancing Carnival.

Annual Appearance of
MISS CORA B. SHREVE
And Her Remarkable
Juvenile Performers
Introducing Miss Shreve's New Spectacle,
"THE FLOWERS' SERENADE"
CHASE'S—May 27, 28 and 29
Seated Seats, 50c, 30c, and 10c, on sale at T. Arthur Smith's, 111 F Street, on and after May 4.

GIACOMO PUCCINI'S MUSIC.

American Opera Lovers Just Beginning to Appreciate It.

Although the exquisite Italian opera by Giacomo Puccini, composer of "Madam Butterfly," has been familiar to American music lovers for several years—in fact, ever since Henry W. Savage in 1893 produced in English in this country the operatic gem, "La Boheme," with its pretty story of life in the Paris Latin quarter—American opera lovers have just begun "to sit up and take notice," as it were, of this master of composition. Puccini's first notable work, "Manon Lescaut," was introduced in Italy after Mascagni's "Cavalleria Rusticana" and Leon Cavello's "Pagliacci" had become the vogue. This was in 1891. Five years later came "La Boheme," and this proved a tremendous success in all the European capitals, as well as in this country. "La Boheme" was the first Puccini opera sang in America, given by a wandering Italian opera company a year after its premier in Turin, Italy. The next season Mr. Henry W. Savage obtained the English rights and produced it at the American Theater, with Froude de Treville and Mimi, the flower girl. Since that time it has been a favorite feature in repertoires of the Savage English Grand Opera Company.

"Tosca," an opera written on Sardou's tragic play, came in 1898, and a year later Mr. Savage produced this dramatic play also in English. "Madam Butterfly," over which there has been so much discussion, and which is now being featured by Savage, was written three years ago and produced at La Scala, Italy, with indifferent success. It was rewritten and given at the San Carlo, in Naples, with increased approval. For the past two years it has been the most popular offering at Covent Garden, as well as in other European capitals. The opera is based on the beautiful Japanese story of "Madam Butterfly," by John Luther Long, and the little one-act play dramatized by David Belasco from that story, and under whose direction it had over 1,000 performances in America. He does not figure as a great conductor, and seldom directs one of his own performances. However, he is in constant attendance as the rehearsal and takes as active an interest in the productions as the producer himself. It may not be out of place to mention that during the past season at Covent Garden Puccini operas have had as many performances as have Wagnerian operas, and music lovers are now predicting a success equally pronounced in America for the young Italian genius.

AMUSEMENTS.

CHASE'S
THE LITTLE MINISTER
MATINEE PRICES—25c and 50c.

FUN FORECAST: A Downpour of Dilemmas, Indignities, Delightful, and Comical.

THE ARTISTIC TRIUMPH.
"A Night With the Poets,"
Presented by a Metropolitan Company of Ten Players, Headed by C. E. Lory, and
WHITTIER, KIPPLING, RILEY.
Their Masterpieces Given Splendidly Dramatic Realism.

THE FOUR RIANOS.
"A Jumble Jamboree in Africa."
The London Hippodrome Hit.

THE MILLMAN TRIO.
A Triple Aerial Sensation Abounding in Thrilling and Marvellous Feats.

KATIE ROONEY.
The Jolly Singing Comedienne.

THE CLEVER COMEDIANS.
George
McKAY & CANTWELL.
Former comic Stars of the New York Go-Go-Round. Presenting the Musical Trifle, "On the Great White Way."

MILT WOOD.
The Dancer With the Chair.

ADDED ATTRACTION.
Europe's Premier Spectacular Transformationist.

MR. HYMACK.
"The Chameleon Comedian."
What Does He Do? And How Does He Do It?

THE AMERICAN VITAGRAPH.
"Industrial South Africa."

Next Week—Close of the Season—Next Monday, May 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. Buy Seats Tomorrow.

MAJESTIC THEATRE

Mat. THIS WEEK

Daily 4 Live Vaudeville Acts

Continuous 1:30 5:00

Evenings 7:00 11:00

Sunday 4:00 11:00

10c—Any Seat—10c

NEW LYCEUM

Smoking Permitted in All Parts of the House.

THIS WEEK—MATS. DAILY, THE SMART SET

in the BLACK POLICIAN

Next Week—OUTRAGED BURLESQUERS.

NEWS FROM LUNA PARK.

Admission on Week Days Will Be Free to All.

One of the busiest places in this vicinity these days is Luna Park, which is undergoing reconstruction and innovation under the efficient supervision of Manager Charles J. Goodfellow. New buildings are being erected, old ones altered and enlarged, and a swarm of painters are using up over \$4,000 in painting every building and piece of apparatus in the Park. The result will be practically a new Luna Park, bright and radiant in its freshness, set amid a sylvan background of nature at her loveliest.

One of the many features of the coming season will be free admission to the Park during week days. This factor, in conjunction with the many varied attractions for which no charge will be made to be enjoyed by all patrons, should prove a welcome boon to the citizens of Washington in search of relief and amusement from the city heat of the long summer months. These free attractions will be of a nature to be witnessed in the open, such as feature acts of aerobats and big circus acts. The American Regimental Band will give daily concerts from the hippodrome stage, and a feature for Sunday afternoons and nights will be the giving of sacred orchestral concerts, and as an added feature between each orchestral selection will be heard the auto-phone, which gives marvelous renditions of the solo singing of such grand opera stars as Caruso, Scotti, Mme. Melba, Mary Garden, Geraldine Farrar, Mme. Tetrazzini, etc. A number of new concessions direct from Conkey Island are being added to the Park's Midway.

Manager Goodfellow announces that special attention will be paid to the care and comfort of ladies and children, for, above all else, he proposes to have Luna Park known as the Capital's summer family resort, and every detail of his management is and will be based on this ideal.

AMUSEMENTS.

Columbia
Washington's Leading Theatre

THE COLUMBIA PLAYERS

In J. M. Barrie's Famous Play,

THE LITTLE MINISTER

25c 50c 75c

MATINEE PRICES—25c and 50c.

AMUSEMENTS.

THE GRAUSTARK COMPANY, Inc., Presents

The Dramatic Sensation of the Century

GRAUSTARK

Dramatized from the Novel of GEORGE BARR McCUTCHEN, Author of Brewster's Millions.

With a Metropolitan Cast of Reputation and Ability, Headed by MISS GERTRUDE PERRY

As the "Princess Yette" and Mr. ALFRED BRITTON as "Grenfell Lorry."

A STANDARD ATTRACTION AT POPULAR PRICES.

NEXT WEEK—Rose Melville in "Sis Hopkins."

TO-NIGHT--Grand Concert

ALL SEATS, 25c

GEORGE TURNER, WALTER SONDHEIMER, LEE SUMMERS, LIFE MOTION PICTURES

THE WORLD'S GREATEST, MOST GORGEOUS AND COSTLY CARNIVAL AGGREGATION.

EAGLES' GREAT CARNIVAL

GRAND SACRED CONCERT TO-DAY

AFTERNOON AND EVENING.

Washington Aerie, No. 125, FRATERNAL ORDER OF EAGLES.

FOR THE BENEFIT SICK AND DEATH BENEFIT FUNDS.

Old B. & O. Depot Grounds, Corner New Jersey Avenue and C Street N. W.

HIS GALLANTRY NOT NEEDED.

Southern Statesman Failed in Effort to Rescue Woman.

A good story has just leaked out at the Columbia Theater, in which one of the most gallant of the Southern Congressmen played the heroic role in an effort to assist Miss Julia Dean, the leading lady of the Columbia Players. The incident happened nearly a fortnight ago, when, because of a rehearsal of "The Whirlpool," then in progress on the stage of the theater, the stock company was assigned to one of the large halls in the Metzerott Building. Just across the corridor from this hall is the office of a well-known dentist, whose chair was occupied by the Congressman in question. All was progressing finely when the shrill shriek of a woman suddenly pierced the air. The Congressman twisted in his chair and straightened up. As the outcry was repeated he jumped for the door and made a dash across the hall to the room from which the cry emanated, and burst in upon the theatrical company just as Stage Director Thomson was calling for a quick curtain. Profuse in his apologies for the intrusion, the well-known legislator quickly withdrew, and, returning to his dentist, remarked: "It may be all right, but my Southern blood will not permit inactivity when a woman's cry for help is heard."

Despite efforts to keep the incident quiet, the name of the principal actor is said to be known to his colleagues, who every now and then venture to inquire of him when he is to become a regular member of the Columbia Players.

"The Chorus Man."

Between now and the opening of the regular season, George M. Cohen expects to complete the scores and librettos of "The Chorus Man" for Raymond Hitchcock; the "Harrigan Girl" for Edna Wallace Hopper; the "Christmas Doll" for Josephine Cohen, and a new play for himself, "Going Some," really ought to have been a Cohen show.

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25c 50c 75c

MATINEE PRICES—25c and 50c.

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AMUSEMENTS.

BELASCO BEGINNING TOMORROW NIGHT MATINEES WEDNESDAY AND SATURDAY.

PRICES, 50c to \$2.00. POPULAR MAT. WED., 25c to \$1.50

THE MUSICAL EVENT OF THE YEAR

THE FAMOUS

ENGLISH OPERA CO.

PRESENT THE SUCCESS OF TWO CONTINENTS

MADAM BUTTERFLY

A Grand Opera in Three Acts by GIACOMO PUCCINI, from the Novel and Play by JOHN LUTHER LONG and DAVID BELASCO.

THE MOST POPULAR OPERA EVER WRITTEN

THE GREAT CAST INCLUDES:

MISS ADELAIDE NORWOOD MR. OTTLEY CRANSTON
MISS LOUIE COLLIER MR. ARTHUR DEANE
MISS MYRTLE THORNBURG MR. HENRY TAYLOR
MISS EILEEN JAMES MR. THOS. J. CONKEY

Musical Director, BAKON GUSTAVE H. RONFORT.
MAGNIFICENTLY COSTUMED.
GORGEOUSLY STAGED.

COMPANY—75 PEOPLE. ORCHESTRA—30 MUSICIANS.

NEXT WEEK SEATS NOW

Return Engagement of

JOHN MASON

In Augustus Thomas' Masterpiece. One year at the Hackett Theater, New York. The

WITCHING HOUR

"Greatest play of the season."—Boston Globe.
"Greatest drama of the century."—New York Tribune.

Original New York Cast and Production

GAYETY THEATRE NINTH ST. NEAR F.

Week Commencing Monday Matinee, May 10. Matinee Every Day.

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FADS AND FOLLIES

COMPANY

A BROADWAY PRODUCTION, Introducing New Faces, In the Two-act Musical Satire

FLASHLIGHTS OF BROADWAY

—WITH—

SNITZ MOORE, MAY WALSH, IRVIN R. WALTON, And the BIG BEAUTY CHORUS.

NEXT WEEK—THE BOWERY BURLESQUERS

MOORE'S CONCERT TO-NIGHT.

10c—15c—25c

SEVERAL HEADLINE FILMS. FIRST TIME SHOWN. USUAL GOOD SPECIALTIES.

CIRCUS WASHINGTON

TWO DAYS ONLY

MONDAY AND TUESDAY, MAY 10 AND 11

SHOW GROUNDS: 15th and H STREETS N. E.

RINGLING BROS.

WORLD'S GREATEST SHOWS

UNEQUALLED SIZE, QUALITY AND HONEST CHARACTER

A BIG NEW 6-FOLD CIRCUS

200 ARTISTS OF THIS SHOW

INVESTED \$3,500,000

85 DOUBLE LENGTH RAILROAD CARS

1280 PERSONS

650 HORSES

40 ELEPHANTS

100 CAGES OF WILD